

THIRTY-FOURTH ANNUAL REPORT

OF THE

HAWAIIAN HISTORICAL SOCIETY

FOR THE YEAR 1925

WITH PAPERS READ AT THE ANNUAL
MEETING, FEBRUARY 25, 1926



HONOLULU
PARADISE OF THE PACIFIC PRESS
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HAWAIIAN HISTORICAL SOCIETY

OFFICERS FOR 1926

PRESIDENT.....	REV. H. B. RESTARICK
VICE-PRESIDENT.....	HON. W. F. FREAR
RECORDING SECRETARY.....	EDGAR HENRIQUES
CORRESPONDING SECRETARY.....	R. S. KUYKENDALL
TREASURER.....	SAMUEL WILDER KING
LIBRARIAN.....	MISS CAROLINE GREEN
TRUSTEE UNTIL 1927.....	HON. W. F. FREAR
TRUSTEE UNTIL 1927.....	SAMUEL WILDER KING
TRUSTEE UNTIL 1927.....	ALBERT P. TAYLOR
TRUSTEE UNTIL 1928.....	EDGAR HENRIQUES
TRUSTEE UNTIL 1928.....	R. S. KUYKENDALL
TRUSTEE UNTIL 1928.....	W. D. WESTERVELT

TRUSTEE LIBRARY OF HAWAII

W. D. WESTERVELT

COMMITTEES

Finance Committee

W. F. FREAR

W. W. GOODALE

GEO. R. CARTER

Duty of Committee

To devise ways and means of providing funds to enable the Society to accomplish its aims.

House Committee

MISS CAROLINE P. GREEN

MISS EDNA I. ALLYN

MISS ETHEL M. DAMON

Duty of Committee

To take charge of the arrangement and preservation of the Society's Library and collections.

Editorial and Printing Committee

R. S. KUYKENDALL

K. C. LEEBRICK

EDGAR HENRIQUES

Duty of Committee

To edit and arrange for printing all publications. Shall call for bids for printing.

Purchasing Committee

BRUCE CARTWRIGHT

MISS ETHEL DAMON

A. P. TAYLOR

Duty of Committee

Shall attend to the purchasing and acquisition of new material for the Society's library and collections.

Membership Committee

EDGAR HENRIQUES

REV. H. B. RESTARICK

MRS. W. F. FREAR

GERRITT P. WILDER

ED TOWSE

Duty of Committee

Obtain New Members for the Society.

Program and Research Committee

GEO. R. CARTER

A. P. TAYLOR

K. C. LEEBRICK

R. S. KUYKENDALL

BRUCE CARTWRIGHT

Duty of Committee

To take charge of and arrange programs.

Nominating Committee

W. W. GOODALE

GERRITT P. WILDER

BRUCE CARTWRIGHT

Duty of Committee

To present nominations for the office of President and for three Trustees to be voted on at the annual meeting.

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Minutes of the Annual Meeting

The thirty-fourth annual meeting of the Hawaiian Historical Society was held Thursday, February 25, 1926, in the Lecture Hall of the Library of Hawaii, President Bruce Cartwright in the chair.

The Minutes of the last meeting were read and approved;

Reports of the various officers were read and ordered printed;

The officers for the ensuing year were elected as printed in the official list.

The By-Laws were amended by unanimous vote to read as follows:

Article III:

Sec. 2. OFFICERS. The officers of the Hawaiian Historical Society shall consist of a President, a Vice-President, a Recording Secretary, a Corresponding Secretary, a Treasurer, and a Librarian. The President shall be elected by the members of the Society at the Annual Meeting. The remaining officers shall be elected by the Trustees at their first meeting following the Annual Meeting of the Society. The Vice-President, Recording Secretary, and Treasurer shall be chosen from the membership of the Board of Trustees. The officers shall hold office until the next Annual Meeting of the Society or until their successors are elected.

Article IV:

Sec. 1. The Board of Trustees may appoint any special committee that they may consider necessary, but there shall be the following standing committees appointed annually by the President immediately following the Annual Meeting and election of officers:

1. Finance Committee.
2. House Committee.
3. Editorial and Printing Committee.
4. Membership Committee.
5. Nominating Committee.

All committees must report to the Trustees and obtain the approval of the Trustees before taking any action which can in any way bind the Society.

Article IV:

Sec. 6. NOMINATING COMMITTEE. The President shall appoint annually a Nominating Committee of at least three members. The duties of this committee shall be to present nominations for the office of President and for three Trustees to be voted on at the Annual Meeting of the Society. The report of this committee shall be transmitted to the Recording Secretary a reasonable length of time in advance of the Annual Meeting and it shall be the duty of the Recording Secretary to send a copy of this Report to each member of the Society along with the notice of the Annual Meeting.

The following papers were read and ordered printed:

Hebrew and Hawaiian Poetry, by Mrs. Adna G. Clarke.

Hawaiians as Navigators and Seamen, by Samuel Wilder King.

Hawaiian Canoes, by Edgar Henriques.

Mr. R. S. Kuykendall read extracts from a report he had recently made to the Historical Commission.

EDGAR HENRIQUES,

Secretary.

Report of the President

Honolulu, T. H., February 25, 1926.

*To the Members of the Hawaiian Historical Society,
Honolulu, Hawaii.*

LADIES AND GENTLEMEN:

I take pleasure in presenting my Annual Report for 1925 as follows:

Your Board of Trustees have held several meetings at which the question of holding a Territorial Celebration in 1928 in Commemoration of the 150th Anniversary of the discovery of the Hawaiian Islands by Captain James Cook R. N. in 1778 was brought up.

A committee was named which did such good work that the matter was brought before the Chambers of Commerce of the different Islands and approved by them. The matter was then recommended to the Governor for further action. I understand that the necessary steps are being taken by him.

We have been greatly crippled by the lack of funds, due to a slightly decreased income and to an unusually large expense item, namely, that of repairing and binding our books and pamphlets.

This work was absolutely necessary and cost us \$433.37, practically our whole income. So we were obliged to omit several interesting articles from our Annual Report for 1925 in order to keep within our means. Our library is quite an expensive luxury.

The 1924 Annual Report cost us \$391.00; the 1925 report cost us \$155.00. That is the only excuse we can offer for it.

Our Endowment Fund has increased from \$2314.58 in 1924 to \$2668.60 in 1925, or $7\frac{1}{2}$ per cent.

No new members were obtained during the year. We have lost 5 members through death and resignations.

I desire to thank the Board of Trustees for their support and interest, and the Society for its confidence in me by electing me President for three successive years. I would like to be relieved from duty this year.

Respectfully,

BRUCE CARTWRIGHT,

President.

Report of the Treasurer of the Hawaiian Historical Society

FROM
FEBRUARY 26, 1925
TO
FEBRUARY 25, 1926

INCOME

Balance General Account.....	\$ 285.76	
Balance Savings Account.....	314.58	
Income from McBryde Bonds.....	100.00	
Endowment Fund	280.00	
Sale of Pamphlets.....	19.15	
Interest on Savings Account.....	14.02	
Hawaiian Trust Co., Library of Hawaii...	97.78	
Initiation Fees and Dues.....	310.00	\$1,421.29

DISBURSEMENTS

Repairing Books	\$ 433.37	
General	48.14	
Printing Annual Report.....	155.00	
Balance General Account.....	116.18	
Savings Account	668.60	\$1,421.29

ASSETS

2—\$1000 McBryde Bonds.....	\$2000.00	
Cash—Savings Account	668.60	
Cash—General Account	116.18	\$2,784.78

Respectfully submitted,

EVERARDUS BOGARDUS,
Treasurer.

Audited and found correct.

BRUCE CARTWRIGHT, *President.*

E. & O. E.

Report of the Librarian

*To the Officers and Members
of the Hawaiian Historical Society.*

LADIES AND GENTLEMEN :

The work in the Library of Hawaii during 1925 did not give me very much time for the Hawaiian Historical Society. But it is a pleasure to report that funds allowed us to have complete files of Reports, Bulletins, and other valuable publications bound—36 volumes in all—and 135 books rebound. All this work was very skillfully done and the shelves now present a much more attractive appearance.

A few new titles have been added and catalogued: "At the Gateways of the Day," by Padraic Colum, the gift of Governor Wallace R. Farrington.

"The Maori," by Elsdon Best; published by the Polynesian Society in New Zealand.

"Jonah Kuhio Kalanianaʻole: memorial addresses in the House of Representatives of the 67th Congress." This was sent by Mr. William P. Jarrett, our Delegate to Congress.

An autograph copy of "Hawaii, 1778-1920, from the Viewpoint of a Bishop," the gift of the author, Rt. Rev. Henry Bond Restarick.

"Indians of California," from the Smithsonian Institution.

"The Common School Songster," published in Boston in 1843, and containing the autograph of Alexander Liholiho, 1844, the gift of Prof. Howard M. Ballou.

Miss Flood of the Kaiulani Home has presented an album of fine views of the old Honolulu of forty years ago, and other attractive Hawaiian scenes.

The fifty-second issue of Mr. Thrum's Hawaiian Annual (for 1926) was the only book purchased during the year.

The Bernice Pauahi Bishop Museum has very generously completed our files of museum publications by sending eleven new Bulletins, containing material of great historical value. These have been put aside for binding.

From Judge Sanford B. Dole has come an autograph letter dated January 17, 1893, in which he tendered his resignation as Associate Justice of the Supreme Court of the Hawaiian Islands; and from Mrs. J. F. Doyle a package of pamphlets and clippings from the library of her father, Mr. Curtis J. Lyons.

I regret that time has not permitted me to arrange and classify the many pamphlets which have accumulated.

Respectfully submitted,

CAROLINE P. GREEN,

Librarian.

Hawaiians as Navigators and Seamen

BY SAMUEL WILDER KING

I was reading recently an article that advanced the proposition that the man who first made use of a rude paddle to propel a crude raft was essentially a greater inventor than the many who later developed the rowing boat to its present mechanical excellence. So, in other fields the first germ of an idea was the most important, the big step forward, the later improvements following as a matter of course, inevitable as mid-day after morning. Our complicated modern civilization gives us immense knowledge, the use of all the stored experience of thousands of years of people of many races; but the big new ideas are still few and far between. It is doubtful if we excel our ancestors in intellect, however much we may be their superiors in knowledge.

Judged on their grasp of the fundamentals, the ancient Hawaiians had a splendid foundation in seamanship and navigation. Remote and isolated as they were, and had been for years, what they knew was either part of the scanty heritage brought with them from their ancient home in the west and treasured through all the thousands of miles of eastward migrations, and generations of residence on the fair isles of Polynesia, or was of their own devising. Perhaps some unrecorded Galileo or Lord Kelvin added a mite or two to their original store of knowledge. At any rate we know that the Hawaiians could not benefit from the discoveries and improvements being made in the European world, that the narrow limitations of their islands confined their progress in countless ways, and that the lack of writing made it extremely difficult to standardize their knowledge and keep it clear of error.

When the Haole first came to Hawaii it was a source of wonder to them how the Hawaiians got here. Further acquaintance with the meles of old voyages increased the wonder. Finally it was borne upon them that the Hawaiians, like their

kin throughout Polynesia, were great seamen, with a clear knowledge of the prevailing winds, the moods of the sea, and the signs and portents that foretold the weather. In their canoes, the greatest of which were frail craft compared with the vessels of Cook or Vancouver, they traveled the seas of Hawaii daringly, braving the currents and tempestuous waves of the island channels, and making far trips beyond the horizon. With mat sails and paddles they accomplished voyages upon which we moderns would hesitate to venture. With neither compass nor chart, sextant nor chronometer, but with mind filled with the ancient lore, handed down through the generations, the lore of wind and sea and sky, they set out, and counted not the mischance of failing to make a land-fall.

A priestly astrologer, the *kilo hoku*, would give the more important of the prospective trips a good clearance, or hold the boat for a better day; and mixed with his rites there were always the realities of keen weather observing. Of course the pig must be baked, the awa chewed and mixed, the gods propitiated with offerings and prayers, and then the heavens and sea scanned for portents. If the rainbow stood arched in the wrong quarter, if the clouds were flying in scattered fragments, the wind and sea from the wrong direction, the sailing was delayed. But if the indications were fair the astrologer completed the prognosis with an inspired dream, and the voyage was well begun.

The canoe captain, the *hookele*, then took command. He knew the different waves with their specific names, equivalent to our own cross sea, following sea, head sea, etc.; and the winds of many kinds, each with its name and peculiar characteristic; and he knew his boat, and how it should be handled under every condition, even to righting it if overturned. To make the land-fall desired the *hookele* first located the North Star, in Hawaiian, *Hokupaa*, or fixed star, and kept it on the proper bearing; and then selected from the heavens the steering star, the star from among many that would carry him safely to his port. If the little star near *Na Hiku*, The Dipper, was seen to wink frequently, or if other signs were present, a storm was approaching, and he steered for a safe haven.

In this manner the Polynesians populated every habitable

rock and coral island in an area of ocean greater than a continent. There is no record of those who failed; but of those who achieved a new land-fall, and carried the news back to their kinfolk, we have some record, fragmentary it is true, because the Polynesians lacked the art of writing. From what we have we can piece together epic poems of great journeys, sagas of our Pacific Vikings less known perhaps than those of their Norsemen brothers of the sea, but of equal daring and romance, a tribute to the virility and courage of that ancient Polynesian race.

Our modern astrologer is the weather bureau, and our modern *hookele* has many aids in his struggle with the elements, but the principles of taking a vessel from port to port are much the same, based on good seamanship and navigation.

For the long trips, the great voyages to the far off islands of the South Pacific, the navigator knew his astronomy, *Ka oihana kilokilo*, and his geography, *kukulu o kahiki*, and became *he hookele-moana*, a deep water sailor. His chart might be the circular base of a gourd, lines burnt in to show the meridian of Hawaii, and the tropics. From *Hokupaa*, the North Star, to *Newe*, the Southern Cross, was the Hawaiian Greenwich; the northern tropic was *Kealanui Polohiwa a Kane*, the black shining highway of the sun; the southern tropic was *Kealanui i ka piko o Wakea*, the highway to the middle of the earth. The east was *Keala ula a Kane*, the red way of the sun; and the west was *Kealanui maaweula a Kanaloa*, the much traveled highway of the Fallen One. In the celestial sphere so bounded moved the stars, *na hoku paa o ka aina*, among them the navigational stars, *na hoku hookele*; and the planets, *na hoku hele*, moving stars. Beyond were strange stars, *na hoku o ka lewa*. Of the planets the Hawaiians knew five: Mars as *Hoku ula*, the Red Star; Venus as *Hoku loa*, the Great Star; Jupiter as *Kaawela*, the Brilliant One; Mercury as *Ukali*, the Sun Follower; and Saturn as *Makulu*.

Of the stars a great many were listed in the old instructions and meles, many not identified today. Besides the North Star and the Southern Cross, Altair, Vega, Sirius, Orion, the Pleiades, the Dipper, Castor and Pollux, and others were known and studied.

With this stock of knowledge, the Hawaiians used a calendar based on the moon, knew and corrected its error by reference to the stars, named each month, each night of the month by the characteristics of the moon, and judged the hour closely by the stars at night, or the sun by day.

Thus equipped many brave chieftains of the olden times made the great voyage to Tahiti and back. How they provided sufficient food and water, how they survived storms and calms and submerged reefs and lee shores, is but briefly known from the chants that have come down to us. What captains failed and died unsung will never be known. But we do know of many who succeeded, and brought back new chiefs and priests to Hawaii, new customs and ideas, dances and drums, plants and dresses, and started ferment in Hawaii nei that did not end until Kamehameha the Great ruled supreme over the eight islands.

Of Hawaii specifically, such names as Paao, Kaulu a-Kalana, Paumakua, and the famous old sea-going family headed by Moikeha and including his foster son Laa, named Laa-maikahiki, the son Kila, and the grandson Kahai, have come down to us as great voyageurs of a later period, when Hawaii and the southerly islands revived the old bond, and exchanged ideas and peoples, after several centuries had been allowed to elapse since the original settlers had come north to "Green-backed Hawaii" as they called it.

The exploits of these Hawaiian Vikings surpass in daring and danger that of the Norsemen. Among those who go down to the sea in ships the ancient Hawaiians hold a high and honorable place; and the seamen's bent and flavor holds with their children today.

Hawaiian Canoes

BY EDGAR HENRIQUES

The ceremonies in connection with the selection of a tree and the making and launching of a Hawaiian Canoe are of a more or less religious character.

In 1912 I had the good fortune to witness these ceremonies at a place called the Ahupuaa of Kiilae, in South Kona, Hawaii, and from notes then made, I judge them to have been unlike the ceremonials described by other writers, and worth recording.

When the Kalai Waa whose name was Kealakahi was requested to make a canoe, he consented, with the understanding that he was to be in entire charge until the canoe was brought down from the mountain forests.

For three nights the Kahuna went to his family heiau to pray that his undertaking would be successful. On the fourth day he started up the mountain, with one assistant, to search out a suitable tree. After arriving in the koa woods they made their camp and sat down, keeping silence, to watch for the bird Elepaio which was to help them select their tree.

After watching for two days they espied the Elepaio. Then, for three days more, they followed the bird from tree to tree, taking note of its actions and behavior, for they knew that if the Elepaio lit on a tree and started pecking at the bark, the wood of that tree was not sound. Were they to fell it, they would find the wood decayed and the heart defective.

The Elepaio lit on many trees that it did not peck at, but the watchers always found some fault with the tree—the trunk might be too short, or twisted, or too large in diameter, or growing where it could not be felled properly. At last the Elepaio alighted on a beautiful, straight tree which the Kahuna declared was exactly the one he had in mind. He and his assistant thereupon hewed a deep groove in the trunk, near the ground, and we returned to the settlement to get assistance.

After securing supplies, including food, blankets and tools, and resting at the settlement that night, the Kahuna and four men left again for the mountain the next day. Arriving at the selected tree the Kahuna first made sacrifice of a small pig at its base, with incantations and prayers. The koa tree was then cut down, each of the five men taking turns in cutting. The next operation was to trim off the limbs.

When this was finished, the Kahuna measured the trunk and designated where it should be cut off. The men then topped it as it lay on the ground. The trunk was then barked, and pointed at each end. About 18 inches from the stern a deep groove was cut in which to fasten the rope by means of which it was to be hauled to the sea.

The men then roughly hollowed the trunk until the sides were down to about three inches thick, and the bottom of the canoe six inches. The Kahuna marked where the pepeiao, or brackets for seats, should be, and these were left as the men hollowed out the trunk.

The following day, after again camping a night in the forest, ropes were attached and the roughly outlined canoe was dragged down the mountain-side to a point about a mile from the sea where it was left beneath the shade of a clump of orange trees for about six months, to be seasoned, trimmed, and smoothed to its final thickness. The trimming and shaping of the canoe lasted several weeks.

The Iako and Ama (outrigger) were made from the Hau tree; and the Moo, or gunwale, from the breadfruit tree.

All during the course of preparations and making of the canoe exact attention was paid to the way in which each operation was performed. There were ceremonies of consecration before the tree was felled, and a certain precedence and form was carefully observed. It was considered a very unfavorable omen if any quarrel or disagreement occurred among the men before the tree was cut down, or during its construction.

As the little pig was sacrificed, just before the tree was felled, the Kahuna chanted, in Hawaiian: "Now, thou art a tree. When I cut thee, thou wilt become a man."

When the canoe was completed in all its parts, after about six months had elapsed, and the wood had been polished and

lacquered with Hawaiian oils and gums, the owner and the Kahuna joined in prayer and response, at the conclusion of which the owner placed a small pig in the stern of the canoe. The pig walked from stern to bow and sat down, without attempting to jump out. This was declared to be an especially favorable omen.

The event was celebrated by a luau, provided by the owner, which was participated in by all the people of the surrounding neighborhood. The following day, the canoe was taken to Napoopoo, to be launched.

The nine Hawaiians who had taken part in the making of the canoe from the time of the search for the tree to its completion, joined the owner and the Kahuna in the final ceremonies. They were naked except for red malos, and the owner wore a yellow malo. Each had fish-lines and hooks, and after they had paddled out into the bay, all fished. The owner caught the first fish, a red moana, which was doubly a good omen. The owner had to eat all of the first fish and the bones were thrown into the sea.

About noon, the party, after catching many fish, landed at Keei where another pig was sacrificed and with the fish that had been taken, and many Hawaiian delicacies, were much enjoyed.

In dragging the canoe down from the mountain, the Hukiwaa, or master of ceremonies, uses the following expressions:

Ka paa—to hold when the canoe is going too fast;

Kai kona—steer it to the north;

Kai kau—steer it to the south;

Hoolana mai—easy; raise the stern.

When it was launched, the canoe was christened "Ehunui-kaimaiino," meaning, "Ehu of the calm sea. Ehu, the reigning chief of Kona."

The gods of the canoe, called upon in the ceremonial chants pronounced by the Kahuna were:

Kumahaalii—God of him who journeys in the canoe;

Patrons of the Canoe Builders—

Kuohanawao,

Kukaohialaka,

Kukaieie,

Kumokuhalii,
 Kupalalaki,
 Kupaaikē,
 Kupepeiapoko,
 Kupepeialoa,
 Kupulupulu.

Goddess of the Canoe Builders, Elepaio.

Laea, Patroness of the Canoe Builders.

Gods who assist in restoring and righting canoes when upset
 in the ocean—

Maikahulipu,
 Maikahuliwaapu.

The following are the names of parts of the canoe, which,
 as will be remembered, has become a man:

Chin, Auwae or Moa-moa—where the gunwale joins the
 bow;

Head, Poo—the bow; and ku-apoi, the shield;

Eyes, Maka, or Manu—bow and stern;

Ears, Pepeiao—brackets for seats;

Ribs, Moo—gunwale;

Arms, Iako—arms of outrigger, and Ama, the outrigger
 float;

Wings, or kite, Lupe—the head of the outrigger;

Body, Kino—the hull;

Chest, Uma—the bow, and

Back, Kikala—the stern;

Feet, Kapuai—where the outrigger is joined to walk on the
 sea;

Nose, Ihu—below the eye, and

Wae, the braces.

Among general descriptive names relating to the canoe or
 its appurtenances are the following:

Paddle, Hoe; and Muku, the short end of the Iako Pola, the
 seat between double canoes;

Pa'u o Lukia—fashion of tying outrigger for smooth water;

Kaula-Ohia—fashion for tying outrigger for rough water;

Iwikaele—the body of a canoe;

Aki—the stools on which canoes are placed on dry land;

Aha hoa waa—canoe lashing, made from olona fiber;

Lanalana—the lashing that binds the Ama, or float, to the curved cross-pieces of the canoe's outrigger. These lashings were sometimes highly ornamental; one was called Pa'u o Luukia, a very decorative affair;

Kioloa—a long, elegant, swift canoe used for display and for racing, (Emerson's translation of Malo, p. 89). Also, a small canoe, (Andrews-Parker dict., p. 296).

Kapena—a tree sometimes used for making canoes.

The ceremony of consecrating the canoe was called "Lolo-waa," and the hog which was sacrificed after the canoe was finished and ready for launching was "Lolo."

Hebrew and Hawaiian Poetry¹

BY JANE COMSTOCK
(Mrs. Adna G. Clarke)

"Poetry has been called 'the emotion of Life made audible.'"
—Wilde.

Of the two faculties of perception in man, intuition is the more primitive. It is said to be a power belonging preeminently to the mystic, the prophet, and the poet. If this is true, it would seem but natural that those who feel the inspiration of religion should express themselves in poetical form.

Of this "institutional, spiritual conception," the Hebrews were masters. Their community life as tribesmen preserved their religious as well as their national unity. Their God seemed more personal and intimate perhaps, even though at times more severe and implacable, the national God of the Hebrew people.

Thus their public songs, hymns, and prayers, always of a highly inspirational character religiously, came to be a part of the National Hebrew literature.

"It is," says Miss Laura H. Wilde, "this very rare threefold combination of patriotic and social values with high ethical ideals, and both of these with the consciousness of God, which has given Hebrew poetry its satisfying and enduring qualities."

Much of the poetry of the Hebrews was expressed in lyrical form. Dr. Van Dyke has given as a reason for the power of Biblical lyrics: "The true mission of poetry is to increase joy. There is no perfect joy without love. Therefore, love poetry is the best. But the highest of all love poetry is that which celebrates with the psalms,

¹Authors consulted in the preparation of this article are: (1)—For Hebrew poetry, The Bible, Cunliffe and Battenhouse, George Adam Smith, Laura Wilde, Richard Moulton; (2)—For Hawaiian poetry, David Malo, Nathaniel B. Emerson, Abraham Fornander, W. D. Alexander, Albert K. Kuniakea.

'That love which is and was

My Father and my Brother and my God.' "

High moments in either national or individual tragedies bring out their most prophetic and poetical reactions. This is characteristic of the writing of Amos. The story of Jonah depicts the national tragedy of the captivity, as a bitter personal experience, not omitting the rich truths to be gained from such experience.

Only to those who have learned by long study the history of a people, or lived in contact with them, is given the key to their literature. Statement of fact is so overlaid with images, due sometimes perhaps to lack of words expressing general meaning, or doubtless more often to sheer joy of the inspiration that creates, that only to the initiated is a clear understanding possible. Then too, the fact that the Bible is an expression of Oriental thought makes it less easily understood by the student of entirely Occidental tradition. The Oriental writer had an Oriental viewpoint. He "sought to bring out truths by presenting a vivid, concrete, imaginative treatment."

"There is," Miss Wilde states, "one further outstanding characteristic of Hebrew poetry, and that is the poet's love of nature. We have already noted the identification of early peoples with nature so long as they are in the animistic stage. The folk lore period is full of it. A well is addressed as if it had a living spirit, the stars in their courses fight for men, the sun and the moon are adjured to stand still; and even in a later period a vineyard is sung about as if it were a real personality, and the clouds are addressed as if they had it in their power to punish the wicked vineyard. This intimacy with nature was preserved long after the folk lore period passed. The Hebrews of the Old Testament were most at home out of doors."

The principles upon which Hebrew poetry was constructed were not discovered at the time of the translation of the King James Version of the Bible. It was Bishop Lowth who later discovered in the eighteenth century that its most fundamental characteristic is parallelism. "This means that the rhythm which we feel as we read lines of poetry is due to a certain balance, and in the case of Hebrew poetry it is the balance of thought contained in the words rather than the balance of the

number of syllables. This rhythm is shown in three main ways:

1. Synonymous parallelism, where the second line repeats the thought of the first line only in slightly different words.

What is man that Thou art mindful of him?
And the son of man that thou visitest him?

(Psalm 8:4)

The law of Jehovah is perfect, restoring the soul:
The testimony of Jehovah is sure, making wise the simple.
(Psalm 19:7)

2. Synthetic parallelism, where the second line builds up the thought of the first, giving an additional thought on the same note.

As the hart panteth after the water brooks,
So panteth my soul after Thee, O God.

(Psalm 42:1)

3. Antithetic parallelism, where the second line gives the direct opposite of the first.

A wise son heareth his father's instruction;
But a scoffer heareth not rebuke.

(Proverbs 13:1)

This form is found very frequently in the book of Proverbs where the second line is introduced most often by but or than.

Better is a dinner of herbs, where love is,
Than a stalled ox and hatred therewith.

(Proverbs 15:17)

There are variations of these three types. One is common enough to be called a fourth type, namely

4. Stair-like parallelism, where the second line repeats a few words of the first and then adds others, and thus the third and fourth lines may proceed to a climax.

Till thy people pass over, O Jehovah,
 Till the people pass over that Thou hast purchased.
 (Exodus 15:16)

Jehovah, how are mine adversaries increased!
 Many are they that rise up against me.
 Many there are that say of my soul,
 'There is no help for him in God.'
 (Psalm 3:1-2)

In Hebrew poetry then, there is a certain balance in the words and the length of sentences, but the real secret of the rhythmic effect is in the rhythm of thought. Moreover a line is not measured by the number of syllables but by the number of stresses or accents.

Even had it been possible to scan the poems in their original form, such syllabic measurement would have been entirely lost or changed from its original rendering, by the poems having passed through many translations into different languages.

"In post-exilic days," continues Miss Wilde, "the hymns for temple worship were arranged for antiphonal singing. . . . Very likely Psalm 24 in the last section, beginning with verse 7, illustrates this. . . . The following arrangement brings out the balance of parts and shows also the dramatic effect.

"Choir without

Lift up your heads, O ye gates;
 And be ye lifted up, ye everlasting doors;
 And the King of glory shall come in.

"Soloist or choir within

Who is this King of Glory?

"Response from whole congregation

The Lord strong and mighty,
 The Lord mighty in battle.

"Choir without once more

Lift up your heads, O ye gates;
 Yea, lift them up, ye ancient doors;
 And the King of glory will come in."

Although perhaps of less literary distinction, possibly caused by losing much of their original form through translation—the Hawaiian language being an unwritten one until about 1820—

or through the death of the bards to whom they were entrusted, many fine examples of the poems of Hawaii remain to us.

These poems or meles are of many forms, a large number being songs connected with the sacred rites of the native hula, which, says Dr. Emerson, "stood for very much to the ancient Hawaiian; it was to him in place of our concert-hall and lecture-room, our opera and theatre, and thus became one of his chief means of social enjoyment. Besides this, it kept the communal imagination in living touch with the nation's legendary past. . . . Thus in the cantillations of the old time hula we find a ready-made anthology that includes every species of composition in the whole range of Hawaiian poetry. . . . *Mele*—whether epic or eulogy or prayer, sounding through them all we shall find the lyric note."

As the Hebrews used their hymns for antiphonal worship, so the ancient Hawaiians in their religious rites used this form perhaps, as in the present instance for the dedication of a heiau. We give a fragment of a dedication from David Malo.

"The priest said:

Fly, O Uli! fly, O water!

Here is Uli, Uli! here is water! water!

I fly to the realm of Kane, the benevolent, noiseless in the heavens.

Heaven is appeased by the sprinkling.

Light comes, he is gracious.

"People respond:

He is gracious.

"Priest:

Awed into silence are the unceremonious ones,

Awed into silence are the atheists,

Awed into silence are they who gather at the hula,

Awed into silence are those who sport,

Awed into silence are the hot-blooded ones.

Give the blood of swine!

Give the blood of dogs!

Give the blood of a human sacrifice!

These are of godlike power.

"People: Of godlike power.

"Priest: Finished—

"People: The tabu.

"Priest: Finished—

"People: It is free.

"Priest: O (god) Ia!

"People: Freedom complete and instant.

"The priest then sprinkled the water upon all the people, and the ceremony of purification was accomplished; after which every man went to his own house."

Here we find in the first two lines synonymous parallelism, also a somewhat stair-like parallelism in the lines of the priest's second response.

In the 29th Psalm, verses 3-9, a storm is described.

The voice of Jehovah is upon the waters,
 The God of glory thundereth;
 Jehovah is upon great waters.
 The voice of Jehovah with power,
 The voice of Jehovah with majesty,
 The voice of Jehovah breaketh the cedars;
 Yea, Jehovah breaketh the cedars of Lebanon.
 He maketh them also to skip like a calf;
 Lebanon and Sirion like a wild ox in his youth.
 The voice of Jehovah heweth out flames of fire,
 The voice of Jehovah maketh the wilderness to whirl;
 Jehovah maketh the wilderness of Kadesh to whirl.
 The voice of Jehovah maketh the hinds to travail,
 And strippeth the forests;
 In his palace everyone sayeth glory.

"Here," says George Adam Smith, "all the scenery appears to us in flashes of lightning, from the storm clouds that break on the peaks of Lebanon, down Lebanon's flanks to the lower forests where the deer lie, and so out upon the desert. In the last verse there is a wonderful contrast between the agitation of the earth at one end of the storm, and the glory of the heavenly temple at the other."

Compare the voice of Jehovah with the wrath of Pele in this poem from Dr. Emerson's *"Unwritten Literature of Hawaii."* In the absence of her sister Hiiaka, Pele treacherously

ravaged Puna, that "contained her own dear woodlands," with fire.

Puna smokes mid the bowling of rocks—
 Wood and rock the She-god heaps in confusion,
 The plain Oluea's one bed of live coals;
 Puna is strewn with fires clean to Apua,
 Thickets and tall trees a-blazing.
 Sweep on oh fire-ax, thy flame-shooting flood!
 Smit by this ax is Ku-lili-kaua.
 It's a flood tide of lava clean to Kali'u,
 And the Sun, the light-giver, is conquered.
 The bones of wet Hilo rattle from drought;
 She turns for comfort to mountain, to sea,
 Fissured and broken, resolved into dust.

To those of us who have seen the volcano in action, this poem seems to have great possibilities, through later translations. "Wood and rock the She-god heaps in confusion" is decidedly less well rendered than "The voice of Jehovah heweth out flames of fire." Perhaps a more beautiful translation, without spoiling the original thought, might be:

"Rocks and timber heapeth Pele in confusion."

The metaphor would seem somewhat mixed in "Sweep on oh fire-ax, thy flame-shooting flood!" Perhaps the ancient maker of meles meant something like this:

Sweep on, O sword of fire, thy flood of flame!
 Smitten by thy sword is Ku-lili-kaua.

The Biblical forms of verb and pronoun add so much to the dignity of Hebrew verse that to make a fair comparison one should consider the Hawaiian verse from this point also. Undoubtedly a different choice of words with the same or similar meaning would add much to the beauty of many of these meles. It would seem then to be a matter of coordination of historian or of linguist with poet.

The line, "The bones of wet Hilo rattle from drought," one could almost imagine lifted bodily from Hebrew prophecy.

In consecration of a god of ohia wood we have this prayer or

Pule O Kai-A-Pokea from Dr. Emerson's notes to David Malo.

O Kane, O Lono of the blue sea,
 The white sea, the rough sea,
 The sea with swamping breakers,
 The sea, oh Ku, that reaches to Tahiti,
 O Ku of the ocean at Tahiti,
 The sacred ocean,
 Sea of the bleached skull.
 Take of the sea-foam
 That is the brine wherewithal to consecrate,
 Consecrate the ohia, ohia of Kuamu,

.

God-image that shall fly to the conquest of the whole land.
 That shall overthrow all enemies.
 O Kane, here is your life-giving brine,
 To be mixed with food to be drunk, to be sopped up.
 Long life to the king! Long life to the Kahunas.
 Long life to all true worshippers in the temple!
 It is lifted, there is freedom!
 The load is removed! Freedom!
 Freedom through Kane, the life-giving one!

Here we have the reference to the skull as a name word as in the Biblical place of a skull. While this poem does not perhaps reach the heights of grandeur attained by the Psalmist, yet we have the thought of religious worship and observance of certain formal religious rites.

Alexander tells us that Kane was the most ancient and powerful of the Polynesian gods, being worshipped by residents of other islands than those of the Hawaiian group.

There is a legend to the effect that once as Kane and Kana-loa journeyed together, Kanaloa complained of thirst. Kane thrust his staff into the wall of a pali near-by and a stream of pure water gushed forth. The place is at Keanae, Maui. The spring, says Emerson, "has continued to the present day." Also that "one finds suggestions and hints of this conception in many passages of Hawaiian song."

This legend is said to hold as important a place in the Ha-

waiian conception, as that of the Holy Grail in our own conception.

Again we are indebted to Dr. Emerson for the mele of "The Water of Kane," of which a stanza is here given:

This question I ask of you:
Where, pray, is the water of Kane?
Yonder, at sea, on the ocean,
In the driving rain,
In the heavenly bow,
In the piled-up mist-wraith,
In the blood-red rainfall,
In the ghost-pale cloud-form;
There is the water of Kane.

Neither does this attain to the Biblical plane, yet it is reminiscent of

The Heavens declare the glory of God,
The firmament sheweth his handiwork.

Also of

There is no speech nor language
Where his voice is not heard.

There is a note of joy and abandon in this Pule koko, or Prayer of the Net, from Dr. Emerson's notes to David Malo, setting forth the graciousness of Kane.

Shake down the god's food!
Scatter it oh heaven!
A season of plenty this.
Earth yield thy plenty!
This is a season of food.
Life to the land!
Life from Kane,
Kane the god of life.
Life from Kanaloa!
The wonder working god.
Life to the people!
Hail Kane of the water of life! Hail!

Parts of Hawaii were very dry, and water had at times to be carried long distances. It is quite natural therefore that the need of water should be used figuratively as in the Bible poetry of Psalm 63:

O God, Thou art my God ;

.

My soul thirsteth for Thee,
My flesh longeth for Thee
In a dry and thirsty land,
Where no water is.

And again in Psalm 65 :

Thou visitest the earth and waterest it ;
Thou greatly enrichest it with the River of God
Which is full of water :
Thou preparest them corn when Thou hast so provided for it.
Thou waterest the ridges thereof abundantly :
Thou settlest the furrows thereof :
Thou makest it soft with showers :
Thou blessest the springing thereof.
Thou crownest the year with thy goodness ;
And Thy paths drop fatness.

Here we have instead of the "Waters of Kane" the "River of God." Below we combine Biblical with Hawaiian lines:—

Earth, yield thy plenty.
Thy paths drop fatness.
This is a season of food.
Kane the god of life.
Thou crownest the year with thy goodness.

The lines as here combined might almost have been derived from the same source. And as to the source of the Hawaiian poems no one may say. They have a story of the flood, and a tradition that corresponds to the Christ Child story. It is thought by some ethnologists that the Polynesian race may have had its origin in Arabia.

In Isaiah 40:22 we have,
 He that sitteth on the circle of the earth,

 That stretcheth the heavens as a curtain,
 That spreadeth them out as a tent to dwell in.

In Malo,
 Kane who arched the Heavens,
 Mottled with clouds the whole heavens.

Hawaiian poetry is rich in imagery. The island of Kauai is compared in Dr. Emerson's translation to a "floating flower at sea off Waialua."

And again, we have
 The salt wind
 That plays with the skirts of Puna.

And from David Malo,
 Lace-like as a mist scud the malo of Ku.
 Leaf embroidered the malo of long limbed Kane.

At the suggestion of Dr. K. C. Leebrick, who first called our attention to the exceedingly well written quatrains below, we are including them in our growing list of beautiful native poetic expression.

In a collection of Hawaiian poems owned by Mr. Ed Towse, and printed in his Honolulu Item of February, are found these examples of native Hawaiian poetry at its best. Each little picture is in itself complete, exquisite as a miniature.

The poems were composed by the late Albert K. Kuniakea, who, Mr. Towse informs us, was referred to as the last of the Kamehamehas. These quatrains contain excellent examples of nature poems and of the stair-like parallelism given as the fourth example of construction found in Hebrew poetry.

The sea gods color the fish
 They know them by their colors;
 One workman colors one fish
 And then the magic workman dies.

The yellow feather is beneath the wing,
 It is hidden near the heart
 The yellow feather bird is voiceless
 Its joy is its yellow feather.

In the wine is the promise of the wicked gods;
 In the wine is the most evil of sorcerers:
 Madness is in the treacherous wine;
 Ruin for all the people is in the taste of the cruel wine.

Keen in the council is the chiefess;
 Into the beyond peers the vision of the chiefess;
 Her thoughts are the final judgement of the chief;
 Without her advice even the chief is a child.

Eight seas are the wives of the eight islands;
 These wives toil and are ever active;
 They give life and strength and beauty;
 But in anger they chide unto death.

Flowers are fragments from sunsets;
 At setting the sun is broken into by the sea;
 In the bright morning the bits strive to rise again;
 They are halted and rest upon the stems and trees.

Although Mr. Kuniakea has not here mentioned the *Diety* by name, we feel instinctively that through nature he senses the touch of the Divine Hand.

Perhaps the following lines from Dr. Emerson's notes to David Malo more nearly reach the inspiration of the 19th Psalm.

Resplendent the heavens, crystalline the earth,
 mirror-like earth's plane,
 The milky way inclines to the West, refulgent are the
 heavens.
 The heavens are guarded by the milky way.
 O Ku! Oh Kane! Oh Lono!
 Oh Lono of the clear night,
 Keep the brightness of the heavens undimmed!

And also

The heavens, the earth, are sacred to Kane.
Heavens that have been lifted up, O Kane
Kane the god of power,
. . . . Kane reigns over all.
A heaven that is a walled stronghold.

Captain Simon Metcalfe and the Brig "Eleanora"

BY JUDGE F. W. HOWAY

In the various attempts to piece together something of the life stories of those whose names are so frequently mentioned in the records of the early days of the maritime fur trade, no attention appears to have been given to this interesting man and his vessel. These few notes covering a part of the years 1789-1794 are offered as a contribution to a connected and detailed investigation of his operations.

In October, 1795, John Boit, the master of the sloop *Union*, met the celebrated John Young at Kawaihae, from whom he learned many things concerning the ships and the men engaged in the maritime fur trade. If he correctly understood and correctly reported that information it may hereafter be found that Simon Metcalfe in the brig *Eleanora* was not only among the first of the United States traders on the Northwest Coast of America, but also *the first*—the pioneer. In his "Remarks on the voyage of the sloop *Union*,"¹ Boit writes: "It appeared that Captain Metcalfe had purchased this small vessel [the *Fair American*] at Macao after his arrival at that port in the *Elenora* from the N W Coast and did there fit her with the Snow for the Coast again and gave the command of her to his eldest son." Plainly this refers to the year 1788 and shows that Metcalfe had been trading on the American coast in the season of 1788, thus preceding the *Columbia* and the *Washington*, which did not arrive until September, 1788.

The *Eleanora* and the *Fair American*, on the 5th of June, 1789,² sailed in company from Macao. Off the Japanese coast they were separated in a storm and made their way thereafter by different routes towards Nootka. Somewhere in Alaskan waters, or off the Queen Charlotte Islands, the *Washington*, then in command of Captain Kendrick, met the *Eleanora*,

probably in the month of September, and later also encountered the *Fair American*. About the middle of October as Martinez, the Spanish commander at Nootka, was preparing to return to San Blas a schooner was seen approaching the sound. It was the *Fair American*. After she had anchored a few miles from Friendly Cove, Martinez invited her captain to bring her to that place. Upon her arrival he seized her for illegal entry into a Spanish port. On 31st October, after Martinez had set sail for San Blas in company with the captured schooner, he sighted a brig bound for Nootka. At a distance of two leagues he raised the Spanish flag and fired a shot. He manoeuvred to get within speaking distance but the stranger succeeded in preventing him. Martinez says: "She raised the American flag and acknowledged ours, and hauled the wind so that she could make toward the coast. The captain of the American schooner recognized her as his father's ship, but the latter was doubtless afraid that I would make him prisoner."³

It is stated by Manning⁴ that both the *Eleanora* and the *Fair American* were seized by the Spaniards, but it is doubtful if such be the fact. At any rate, if the *Eleanora* were seized it is certain that Martinez was not the culprit. His list, according to his own Diary, contains only the four vessels belonging to Meares and the *Fair American*.

In a letter from Revilla-Gigedo to Valdez, dated 27th December, 1789, he states that Martinez seized the schooner ("goleta") and being uncertain how to act had brought her to San Blas for the Governor's decision. He goes on to say that, considering that the Americans had not interfered with the Spanish settlements, that their entry into the fur trade had created no embarrassment for Spain, that they were acting in good faith, and that the expense of keeping the crew as prisoners would be considerable, he had resolved to release the little vessel and allow her to proceed. But he does not mention any capture of the *Eleanora*; on the contrary he merely says that Martinez sighted her ("un vergantin") and attempted to intercept her but was unsuccessful and that she disappeared ("y se perdio devista").⁵ It seems safe, therefore, to say that the *Eleanora* was not captured. Further research may show

how, when, and where the two vessels met, if at all, before they both arrived at Hawaii.

Apparently, immediately after her release the *Fair American* sailed for the Hawaiian Islands and, regaining the company of the *Eleanora*, spent some time there before she met disaster. In March, 1790, the *Eleanora* under Simon Metcalfe was at Kealakekua Bay and the *Fair American* under Thomas Humphrey Metcalfe near Kawaihae. The gruesome incidents of this visit, the capture of the smaller vessel, and the Olowalu massacre are so well known that it seems unnecessary to enter into the details.⁶

After the loss of the schooner and her crew Simon Metcalfe, Ingraham tells us, sailed away; but whither we do not know.⁷ The *Eleanora* simply goes into eclipse. One might surmise that as the two vessels had only reached the Northwest Coast late in the season of 1789 and as one of them had been seized, the work of that year must have been somewhat of a failure, and that, in consequence, Metcalfe may have spent the summer of 1790 in obtaining a cargo of sea-otter skins. Unfortunately, 1790 is a blank year; up to the present no record of the activities of that year has been discovered. All that we know is that in November, 1790, a Danish ship which had been dismasted in a typhoon, was purchased at Wampoa by "Capt. Medcalf to be sent to New York."⁸ Presumably this was our Captain Metcalfe. Between March and November there would be sufficient time to sail from the Hawaiian Islands to the Northwest Coast, spend three months in trading, and return to China. It is possible that Metcalfe may have been on the coast again in 1791; but this is scarcely probable, as neither Bartlett nor Ingraham mentions his being in the trade during that year.

So far as available records extend, the *Eleanora* does not emerge from the umbra until January, 1792. Bartlett's manuscript journal shows that, on 16th January, 1792, he shipped as gunner on the *Eleanora*, Captain Simon Metcalfe commander, bound for the Isle of France (Mauritius) with a cargo of 2,500 chests of tea. Arriving there in March the brig, after discharging her lading, was thoroughly repaired and strengthened—new beams being placed in her, fore and aft. Capt. Met-

calfe then, with a view to another voyage to the Northwest Coast, purchased a large quantity of copper and iron and a general assortment of articles for trade. Just as he was about ready to sail he saw a chance to make money by buying for \$4,000 a small French brig that had been wrecked on a rock at the entrance to Port Louis and was supposed to be bilged. Examination proved her to be quite seaworthy after some small repairs had been made. This purchase absorbed all his ready cash and caused him to change his plans. He disposed of the goods he had obtained and resolved to try a venture to the island of Desolation, or Kerguelen's Land, in the Southern Indian Ocean, in search of fur-seals and seal oil.⁹

With his two brigs—the *Eleanora* and the *Ino*, as he had renamed the French vessel—he sailed on 19th September, 1792, from Mauritius to Madagascar to obtain wood and water, rice and other necessities for a sea stock. Coming out of Port Louis the *Eleanora* had the misfortune to strike a rock and through the whole voyage to Kerguelen's Land one pump had to be kept constantly going to keep her afloat.

At Fort Dauphin, Madagascar, Metcalfe had an encounter with the natives. Bartlett describes an incident in that struggle, which is here reproduced in all the quaintness of his original grammar and spelling. He says:

“in our Vessel we had a Brass four Pounder when I Loded her I put not quite a half of a nine Pound Cartrige in her and thought that wos Suffisient for her knowing that She had a Chamber in her and Required Less Powder then a Other Gun that has No Chamber the Captn Assoisted uppon haveing More Powder put in her I Did So Loded her All moust up to the Muzel and my Fireing of her So Often I knowd how She would be have with it Nearly. After that I had Elivated the Gun for the Shore I tuck Long Stick of Fire on One End of it for with a Comon Charge She would Brack her Britchens and fly round with her Muzzel Against the Capstain for the Same Reson I went be hind the Capstain to fire her to Pervent her Bracking my Legs. Our Cook being About half Drunk ran with a Brand ends of Fire and tuckt her before I Could Git Redy

to Do it myself the Gun Busted and wounded the Captn in his Lip and the Cook in his Arm and knockt all the Vittuals Out of the Combuse and killed two men on the Shore."¹⁰

After some further desultory firing on both sides the natives asked for a truce and peace was restored.

Leaving Madagascar on 1st October the two vessels, about the end of November, reached Kerguelen's Land and anchored in Christmas Harbour, as Captain Cook had named it. There they found the bottle that Captain Cook mentions, containing the record of the arrivals of Kerguelen and Cook together with a letter showing that the *Phoenix* of Macao had visited the spot. To Metcalfe's great disappointment, though there were many seals, few were of the fur-seal species whose pelts were of value in China. His first business was to seek some place where he could, in safety, overhaul his brigs, repair their rigging, and heave down the *Eleanora* so as to stop some, at least, of the leaks. These duties accomplished, and seal skins not being obtainable, he was, perforce, compelled to content himself with a cargo of oil. Then day by day numbers of sea-lions and sea-elephants were slaughtered and their blubber went to the melting pot, the crew living upon penguins and their eggs and the well-known Kerguelen cabbage—for of bread there was none and the supply of flour was so limited that only one pint was allowed per day for four men.

So, as the month of December passed, barrel after barrel of oil found its way into the holds of his vessels. Metcalfe celebrated New Year's Day, 1793, by naming the place Port Ino and by setting up a sheet of copper marked with thirteen parallel stripes and bearing the letters "U. S. A." He also left a bottle with a record of the fact of his visit. Having by the 12th of January, 1793, obtained 600 barrels of oil, he got under way and the *Eleanora* and the *Ino* were headed for the Isle of France (Mauritius) once more. He "hove too of Christmass harbour to Send the Bottle with Captn Cook Letter On Shore the wind blew so frish that it wos imposable for a boat to Land we Peceded on Our Course towards the Isleand of France." On the way he passed close to the islands of St.

Paul and Amsterdam, and observed that the latter was on fire in several places; doubtless the result of its recent volcanic birth.¹¹

The exact date of his return to the Isle of France is unknown; but, at any rate, it was prior to 17th March, 1793, for on that date Bartlett sailed thence a-whaling in another ship.

It is altogether probable that Metcalfe sailed, some time in 1793 in the *Eleanora*, from the Isle of France to Macao; but there is nothing to show where he disposed of the *Ino*, unless we assume, from Bartlett's having shipped in another vessel, that it was at the former place. In the season of 1794 he was on the Northwest Coast again probably in the *Eleanora*. There, at Houston Stewart Channel, near the southern end of Queen Charlotte Islands, his brig was captured by the savages; and there Simon Metcalfe, with all his crew but one man, perished under the daggers of the Haida. The story is told in John Boit's manuscript Log of the *Union* and in Bishop's manuscript Log of the *Ruby*. Oddly enough both of these men obtained their information from residents of the Hawaiian Islands. Boit's account was given to him by John Young; while Bishop received his from Captain Barnett of the *Mercury* who got it from Isaac Davis. As Boit's is the more detailed it will be quoted verbatim. He says:

"Young likewise informed me that old Captain Metcalf in a Brig from the Isle of France had been cut out at Coyars in ye Queen Charlotte Isles by ye Natives of that place & ev'ry sould murder'd except one man who got up in ye Main top & was taken alive. Capt'n Metcalf's younger son was mate of the Brig. this man whom ye Natives took alive was afterwards bought of by ye Master of a Boston ship who pass'd here about a fortnight since. 'Twas from this man that Young got his intelligence the purport of which was as follows: that some time in the year '94 Capt Metcalf came to an anchor in his Brig at Coyar's Sound & began a friendly traffic for furs with the Savages but not being much suspicious of them, let a great number come upon his decks & the natives taken advantage of their superiority in numbers, clinch'd and stab'd ev'ry man on board, ex-

cept ye one that sprung up the shrouds. This horrid Massacre was executed in the space of a few minutes, with no loss on the side of the natives."

Thus we see that the Northwest trade had taken heavy toll of the Metcalfe family. The eldest son, Thomas Humphrey, was killed near Kawaihae, when the *Fair American* was captured; and both Captain Simon Metcalfe, the father, and Robert Metcalfe, the younger son, were murdered on the Northwest Coast when his brig, presumably the *Eleanora*, was captured in 1794.

In conclusion I desire to re-iterate one of the opening sentences: this is not put forward as a complete study, but merely as a contribution, in the hope that some of the gaps indicated may be filled in by others.

New Westminster, B. C., January 2, 1925.

¹These "Remarks" will shortly be published with notes by the Massachusetts Historical Society.

²Martinez' manuscript Diary, under dates 13-17th October, 1789.

³Martinez' manuscript Diary, under dates 13-17th October, 1789.

⁴*The Nootka Sound Controversy*, by William R. Manning, p. 342; see to the same effect, *History of Oregon*, by Robert Greenhow (London 1844), p. 224.

⁵This letter is in the Archivo General de Indias, Seville, Spain, under the reference 90-3-19, No. 198.

⁶Hawaiian Historical Society's *Reports*, 1913, p. 28; 1916, p. 58; Ingraham's manuscript Log of the Brig *Hope*, under date 26th May, 1791; Hawaiian Historical Society *Reprint*, No. 4, p. 16 *et seq.*

⁷Ingraham's Log of the Brig *Hope*, May 26, 1791; Hawaiian Historical Society *Reprints*, No. 4, p. 17.

⁸Bartlett's manuscript Journal, under date November 1, 1790. This Journal is shortly to be published by the Marine Research Society, Salem, Massachusetts.

⁹Bartlett's Journal, under date May 9, 1792, and following dates.

¹⁰Bartlett's Journal, under date 25th September, 1792.

¹¹This account has been condensed from Bartlett's Journal.

Oil Painting of Kamehameha I at the Boston Atheneum, Boston

NOTE BY

STEPHEN W. PHILLIPS of Salem, Massachusetts

At the Boston Atheneum, Boston, Massachusetts, is an old oil painting on canvass of Kamehameha I about 10x7½ inches. It has been remounted and reframed but the old stretcher has been carefully preserved and is attached to the back of the picture. On this are two old inscriptions in ink which appear to be contemporary. One "Kamahameha or Tamahameha I, King of the Sandwich Islands" and the other "Presented to the Boston Atheneum by John C. Jones, Jr., June 14, 1818." There is also a modern typewritten note referring to Edmund B. Carpenter's *America in Hawaii* (Boston, 1898) in which the painting is reproduced as a frontispiece.

The picture is almost exactly a reproduction of the colored lithograph reproduced in Kotzebue's *Voyage*, published in London in 1821. It represents Kamehameha dressed in a white shirt of which the large full sleeves show and a red vest with black velvet lapels and collar and a large colored silk tie. My first thought was that the painting was nothing but a copy of the lithograph in the printed voyage, but as it was unquestionably presented to the Atheneum in 1818 and Kotzebue had not at that time arrived home and none of the various editions either in German, French, or English were printed until 1821, it cannot be a copy of the lithograph. John C. Jones was an American resident in Honolulu, afterwards United States Consul there, and my explanation is that Choris, the artist of Kotzebue's expedition, painted, as is well known, several different pictures of the king and presented this little panel to Mr. Jones or to one of the other merchants as a compliment in return for some favor he may have done for the Russian officers and that Jones sent or brought it back to Boston and presented it to the Atheneum in 1818.

If not a copy of the lithograph, which as I have explained I consider impossible, it must have been a replica made by Choris of the picture from which the lithograph was made as they are almost exactly alike in position, in color, and in dress. The head perhaps is inclined a very little more in one than the other but otherwise they are identical. It seems to me that as a painting from life of the great king a reproduction of it well merits preservation in the publications of the Hawaiian Historical Society. My attention was first called to it by a note in a Honolulu paper in which Governor Carter described having seen it some years ago. I at once examined it and through the courtesy of Mr. Percival Merritt, a member of the Atheneum and a member of the Hawaiian Historical Society, and the Librarian, Mr. Charles K. Bolton, I was able to have an excellent photograph taken of it which is reproduced herewith.

STEPHEN W. PHILLIPS.

June, 1926.

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